

INSCOM

GRILL FLAME

PROJECT

SESSION REPORT

CLASSIFIED BY: Director, DIA
~~REVIEW~~ ON: 31 May 99
EXTENDED BY: Director, DIA
REASON: 2-301-C (3) (6)

~~SECRET~~ GRILL FLAME

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION XXVIII

1. This report provides documentation of a remote viewing session conducted for the purpose of orienting a remote viewer to the protocol which will be used in the remote viewing training program at Stanford Research Institute (SRI), Menlo Park, California.
2. (S) This remote viewing session provides low to moderate target correlation. The remote viewer was unable to relax and concentrate to his satisfaction. He was unaffected by ambient room noise however. Of particular interest in this session is the behavior of the "outbounder/beacon". Prior to going to the randomly generated, pre-selected designated target, the "outbounder/beacon" mentally selected an alternate target should he be unable to reach the designated target. Some of the remote viewer's images and impressions match the designated target (a donut shop) while others, especially Drawing #5, match the mentally selected alternate target (a fountain). In question here is whether or not the remote viewer "looked at" more than the target. Not only do we have a "noise" problem from analysis and fantasy but an interference problem from multiple targets.
3. (S) The protocol used for this session and which will be used in later training is detailed in the document, Standard Remote-Viewing Protocol (Local Targets) by Harold E. Puthoff and Russell Targ, November 1978.
4. (S) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the viewer reference his impressions of the target site. At TAB B are photographs of both the designated target and the alternate target. At TAB C is a post-session interview.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION XXVIII

TIME

#66: This will be a remote viewing session. (Edited for security.)

PAUSE

#66: #11 is at the target location now. . . He is looking at the area. . . Look at the area with him and describe the target to me.

PAUSE

#7: Its terrible. I don't see anything. . . Foggy gray.

#66: That's fine. . Just let it be. Just relax and let it be. . . Relax and concentrate. . Let the images come.

PAUSE

#7: I see the . . . a . . . what looks like a . . the upper, or one end of a row of paper clips. . . Its as though I'm just seeing half of them. Right position. I'm seeing a top end in there. . .

Spaced apart about a quarter inch. They are spaced apart about the same distance. . . as the width of a paper clip.

PAUSE

I have a, now here again, . . . I'm not seeing total scenery. I'm just seeing things as though they were in space. Against a light background. . . I see a . . what looks like a bunch of allen wrenches. Long things that curve at a 90 degree angle for a short distance.

PAUSE

A moment ago, I saw a . . . (not audible). .

PAUSE

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+03 #7: Now I see three rows of loops. Like . . .
Like the loops of wire fence that people
put around plants to keep animals off.

PAUSE

I saw a tree. . . without leaves. . . I saw a
tree like that, but it was only found on the
H Baker Trademark. I felt a trunk with no
leaves.

PAUSE

And I see that scalloped pattern again. These
images are very weak. Poor resolution.

+05 #66: Just relax and concentrate. You're doing
very well. Just relax and concentrate on #11.

PAUSE

+06 #7: I'm up in the air about 70 feet. I'm above and
apparently behind a building. At least I'm
looking at the far edge. A building. I don't
know what. I see shapes that look like. . . you
cut a cardboard tube in half and put the halves
side by side. Now (not audible) scalloped edge
again.

PAUSE

(Whispering - not audible)

PAUSE

Okay. There is a circle at ground level.
Something standing up in the center of it. . .
Whatever is standing up is about equal to the radius
of the circle. Looks like the . . . funnel shape
on top. . . I have the feeling of plants in the. . .
plants in the circle. And its (not audible). . .
I have the feeling of some kind of light toned
square is outside the circle. Checkerboard. . .
I had a fading glance on my left of the paper clips.
Loops again.

#66: Describe your relative position to me.

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#7: I . . . Huh! That's funny. My head is very close to the ground. And they were upper left cornered. Above me. And going out of the scene to my left. Its bright above me. The scalloped. . . whatever is causing that scalloped pattern is dark on the bottom portion. Above it is the. . . is everywhere a black cardboard scalloped on one end held up against a bright sky.

PAUSE

Some things are hard to describe.

PAUSE

I saw what looked like a wood plank that warped in the sun, forrest green. Six foot long. That's relative isn't it? Ten inches wide and it appears that it could be any size. I don't see anything for scale.

PAUSE

+10 I see. . . see very clear. . against a chrome, shiney background, a knob. A. . . it was like the buttons on some kitchen stoves. Its got a raised, lineared portion in the center that points to. . . well, it could if that's what it is. Point to different directions (not audible). Black. I see a black triangle, point vertical . . .

PAUSE

And I thought I. . . saw a white one too. . . . Reverse?

I don't know why; I'm seeing a cement trowel. That's what it looks like. I'm trying not to overlay. . . Coming in from the lower left corner, I see the upper right, what appears to be the upper right corner of a frame of some kind. Its light in color against a black background. The . . . inside the frame appears like. . . nothing. Like a black velvet. Very normal picture frame.

PAUSE

Its gold. . . This doesn't make any sense.

PAUSE

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I think its gold, gold fancy leaves. And its in the upper right hand. . . (not audible). . . I'm going to see how high I can get.

PAUSE

#66: Okay.

PAUSE

#7: I see that funny roof in my lower right corner. I see the edge of that running diagonally from the lower right to upper left. I see clear, light tone in front of it. This is a building and that's probably a pavement of some kind. Something narrow and long off to the left. . . (DRAWING #7). . . It gets to be a black circle there. You know, like (not audible) area. . .

PAUSE

I see all this clutter. I saw what very distinctly was an old, the metal part of an old snap top purse that . . . change purse. And its brass or gold, probably with a black pouch.

+14.25 I don't know. I'm not up anymore.

PAUSE

At first. . . But I'm seeing like. . . an allen wrench pattern again.

#66: Let yourself concentrate and relax. Think about #11 now and focus on #11 alone. And tell me is #11 inside or outside?

PAUSE

#7: He's outside. Facing north. . . I . . . see that circle again. Its bright on his side. He's looking into the dark. He must be facing the. . . Its bright on the circle. Oh, okay. What'd I say. There's a something standing up behind it. Its got shadows in it. Because of overhang.

PAUSE

I have a feeling of. . . Aw, come on. That's overlay.

PAUSE

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#7: I see something shaped kind of like a table. Light. And its bright. Its either very shiney or. . . its white.

PAUSE

+17 I keep seeing a decorative. . shield, Gargoyle type thing. And ba relief. Looks like eagle. . . kind of a shield maybe.

PAUSE

I saw. . . the allen wrench shape. . . I see what appears to be fancy, fancy. . . an old time kerosene lamp.

PAUSE

Looks like that kind or sort of thing. Fancy shaped.

PAUSE

I have a feeling then. . . just outside looking up. . . to inside, in front of me, I see what was like a light colored ceiling but I don't have a feeling of being in there. Looking in.

#66: Okay. Right now you are looking in there. Let yourself. . .

#7: I'm not in there.

#66: You're not in. You're looking in.

PAUSE

#7: Its a . . . relating of what you let go by. Whatever it is I'm looking into, that surface I'm into or under, appears to be flat and rather thin, maybe three or four foot thick. Its just a flat. . .

PAUSE

A lot of images are escaping me because I have a feeling its overlay. Maybe I'm making a mistake.

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+20 #66: Feel free to report everything.

PAUSE

#7: I keep seeing this circular dish shape. Obviously, it looks like a . . . some kind of light fixture from overhead. . . . Oh, gosh. It appeared to be just inside of a glass door.

#66: Look down and describe the surface you're standing on.

PAUSE

#7: There's too much logic in that. I think I'm using logic.

PAUSE

#66: Just report what you see. Don't worry about (not audible).

PAUSE

#7: I see a right shoe. You know, when I . . . of course, he's got shoes on. I can't see the left one.

#66: What's the surface? Describe the surface the shoe is on.

#7: Why can't I see the left one?

Okay, now I see the surface. It was very cloudy. I see, I see. . black with a crack in it. And I see it edging up to concrete in front of the building. Right. . just about four feet away.

PAUSE

Can't see the left foot. Why can't I see the whole scene period.

PAUSE

I think this is overlay. But I clearly see the edge three feet above my head of corrugated. . . corrugated fiberglass. I can see light coming through. But I think. . I think I'm tricking myself.

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PAUSE

#7: It don't fit with the scene I was looking inside of a while ago.

PAUSE

+24

That's where you're. . . Ha ha. . . Let's put it down anyway. Can you imagine having your head down in the kitchen sink looking up at the faucet from the bottom end and seeing the filter of the . . . I've never seen one from that angle. By gosh, that's what it looks like. It looks like the bottom side of a kitchen faucet looking up at the neck.

PAUSE

I. . . see very distinctly, a pom pom shape flower like a dahlia with red and cream. . . Its still there. . . Carnations out in the distance.

#66: Back away from the flower and tell me its relationship to the target. Tell me where its located in relationship to the target.

PAUSE

#7: Let's see. I see. . . more green. This is a. . . to my left. . . The flower is gone. But I see green. Close to the ground. Close to the surface (not audible). I have the feeling that that surface is some kind of pavement.

PAUSE

#7: Boy. . . I'm having trouble. I keep flashing back at that same. . . blame. . . places. I stood up the other day and it keeps coming in and overlaying that. (Shopping center.)

PAUSE

I'm talking about the book store area.

PAUSE

I see the cone shape again. Red. . Red, red, rust color.

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#66: Hold the cone shape figure in your mind and concentrate on that. Concentrate on it. . . . Carefully concentrate and then ask yourself. . . . ask yourself. . . what relationship does that have with the target. Where does that fit in the target. Ask yourself that question as you hold the image in your mind.

PAUSE

#7: Hmm. . .

PAUSE

#7: Well, there must be a lot of garbage flying around. Then all of a sudden I just very quick . . . there it goes again. I saw a strawberry plant. Can you believe that?

Its a . . Its a . . okay. I want to say what it looks like. It looks like a clay, a red clay pot with. . . strawberry plant in it. That don't make sense. There's some more. . .

PAUSE

I don't know, maybe I'll just tell what I'm seeing. I see. . . I see. . . what do you call them, what do you call them, succulents -- hens and chickens. Bromalades.

PAUSE

#66: Okay, why don't you see if you could draw some of the images you've had.

#7: Wait a minute. Wait a minute, I . . . a . . . I'll describe the (not audible). I see. . . I see green. I can see long, green leaves. I see blue.

TURN OVER TAPE

#7: Did the thing shut off?

#66: Its on now, if you want to do some drawing.

#7: I was having all kinds of trouble with it.

PAUSE

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#7: #66, I can't keep from analyzing.

#66: That's what these exercises are all about. Is we go through this and. . .

PAUSE

#66: But you must feel free to comment on anything you want. And don't close your mind and restrict it and say, Oh that's not ture because its overlay.

#7: Yeah.

#66: You gotta feel. . .

#7: What kept tearing me up was I kept. . . Some of the stuff didn't fit, but I kept flashing. . . and I'm sure that's all it was, I kept flashing to a shopping center that looked like one I was in the other day.

#66: Um hm.

#7: So this has got to be. . . some kind of "noise", overlay, and I found myself throwing out a lot of things I felt was part of that scene.

#66: That's fine. But you have to express those things. Go ahead and tell me all about it.

#7: I saw him standing. . . several times in roughly the same place. That is. . . maybe I felt I was standing there. But this would flash in and I tried to throw it out and get rid of it and then everything would go cloudy and I'd start seeing bits and pieces of information coming in again. And all of a sudden this would come on clear again.

#66: Um hm.

#7: In that same area.

#66: Its a little bit early. . .

#7: I just felt I was wasting time with a lot of my worries and I couldn't get rid of it and it would come back. It was almost like I was afraid it would come back and it would.

#66: Okay, at this point in time you have to let all of that flow out and let it flow out and get it. . . get used to saying all that stuff.

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SECRET MESSAGE

#7: Okay, initially, I saw what appeared to be, these are not very good paper clips, but they were more even than that. The loops were lined up as though you could, you know, it was like it was probably surveyed and very straight.
(DRAWING)

Off to the right. I saw shapes that, if I remember, Hmm. . . a bunch of these shapes. Several of them and they were coming in. . . These returned several times.

PAUSE

#7: I later got a distinct feeling that I was looking at. . . I think I mentioned this, looked like a . . . guard fence. . for flowers. Then I found myself, I remember quite distinctly. . . how do I do this?

PAUSE

I'm probably. . . I'm probably adding to this.

PAUSE

This makes no sense. And I. . . I got a feeling there's some clutter here but I couldn't make it out. This shape. . . okay. . . later returned. What the heck. . . Oh. . . Okay. . . Flower pot.

PAUSE

On several occasions I got a view off to my left.

#66: Um hm.

#7: And this is part of the, I think this is a part of the overlaying. . . . There appeared to be plants in here. I'm standing about here. Three feet high. That's the way it appeared to be. I'm looking towards a building or something here.

PAUSE

I later backed off and looked at the building again. Looked at it again from here; the shape could have been scalloped, I'm not sure.

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And I saw a . . . long layer pattern here.
It could have been . . . vertical shape. . .

PAUSE

#7: Just before I started, #66, I had the most brilliant lavender, blue-lavendar, God awful, color, the whole -- everything I saw was just a smooth lavender color. Very, very bright. I started to mention it and I realized that it was before. . .

#66: But that's okay. Its important to mention it.

#7: Time. Well, okay, I'm mentioning it now. I tried to get it out of my mind; tried to wipe it away and after it seemed like several seconds, I was able to get it to slowly fade away to the, to the right.

This is taking on the look like the garbage I got the last time. I keep seeing things. Unrelated things. Rather than backing off and seeing a total scene and walking around it like I. . .

#66: Its perfectly all right. That, that. . . that seems to be characteristic of the way some people have worked.

PAUSE

#7: Normally, I bring a lot of things out but. . .

PAUSE

Oh yes. I had the distinct feeling. . . yeah.

PAUSE

Let's do that again.

#66: You can start a new piece of paper.

PAUSE

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#7: I had the distinct feeling of seeing a round shape. Back here. This was very bright, looking north. . . I had the feeling that this was lit up with sunlight and this here was in shadows.

PAUSE

#7: Ah. . . Along. . . I had the feeling of. . . I have to do this, draw that. . . perspective, how do you do that? Looking, looking. . . looking up under. . . maybe. . . looks like it was an overhang and it was bright back in there. . . I'm carrying this thing out to the wall, but anyway, that's the way it looked. This was bright and it seemed like maybe there was a door here and I had the feeling, and I don't know if I can do that, but I had the feeling I was seeing. . . the large circular kind of inverted dish shape. That's when I thought I was getting garbage. I got a light shape. . . hanging over here to the left. This door. But it was definitely outside looking up and in. . . And then, . . it. . . it. . . it was very clear, but it could have been. . . garbage.

PAUSE

This how you spell ceiling?

#66: Um hm.

PAUSE

#7: Did I mention anything else? . . . It was outside. Hmm. . . I guess that was about it, wasn't it?

#66: Yeah. Is there anything that you think you want to add? Look back through your pictures once more and see if there's anything you want to add.

PAUSE

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#7: Hmm. This thing here, there was times that you know, it would change. But it was predominant as this. But I also had the feeling at times, it was like, and I think this might have been overlay, . . . Oh, that's hard to draw isn't it? . . . I had the feeling of cross-sections like this. Sloppy isn't it?

PAUSE

And I think I did have the feeling that. . . at one point, I felt there was black top here and cement here. Again, looking north. But, I don't . . . Had the strong feeling of vegetation usually always to my left.

#66: Um hm.

#7: This thing here is also. . . I had the feeling there were squares around it.

I think that's about it.

#66: Okay. That'll do it.

TAB A

① Paper clips

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②

several also returned
several times.

③

Guard for monts
shape?



clear bright
area

④

changed from
this to this

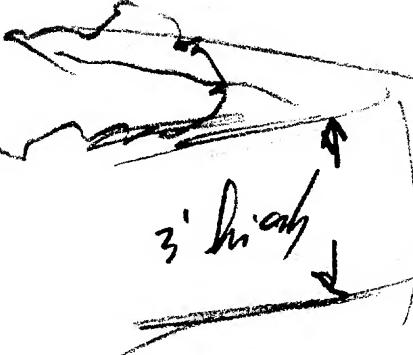
⑥

BLDG

⑤



3' high

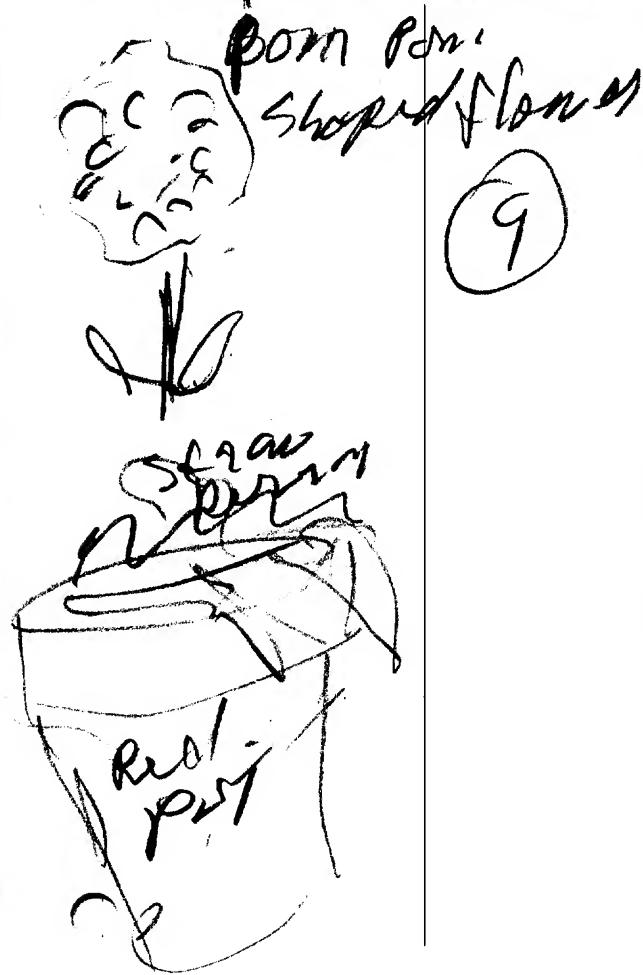


⑦

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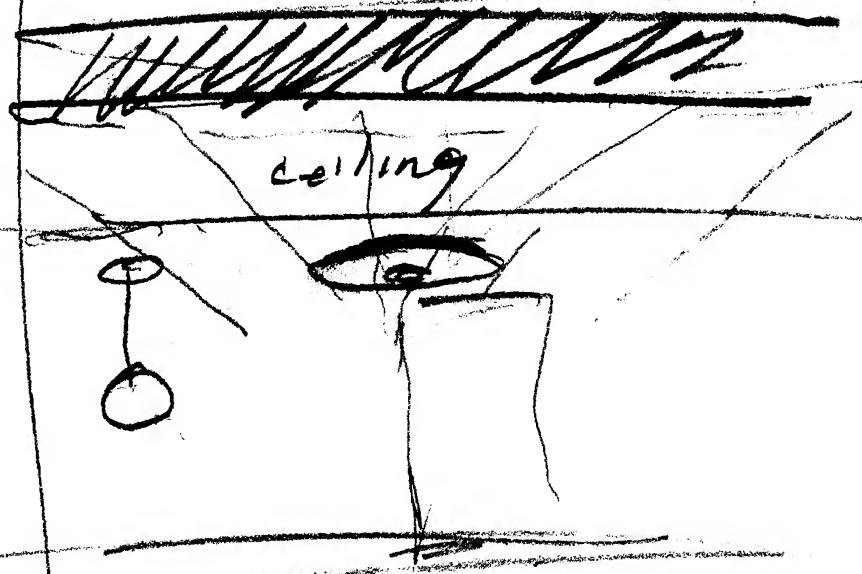
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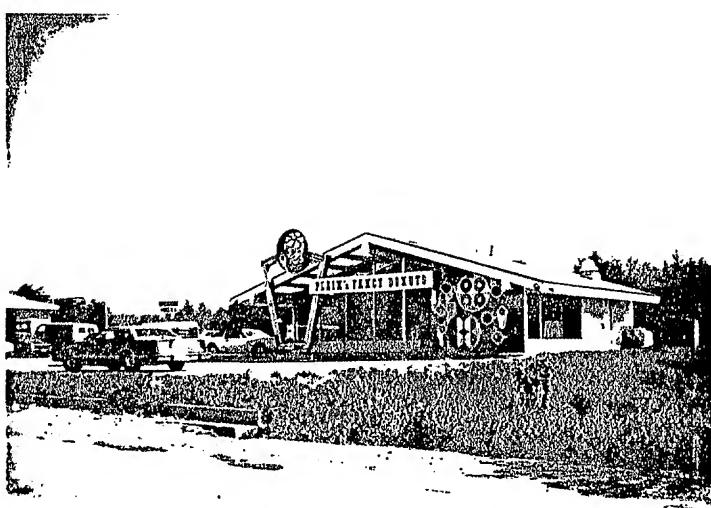
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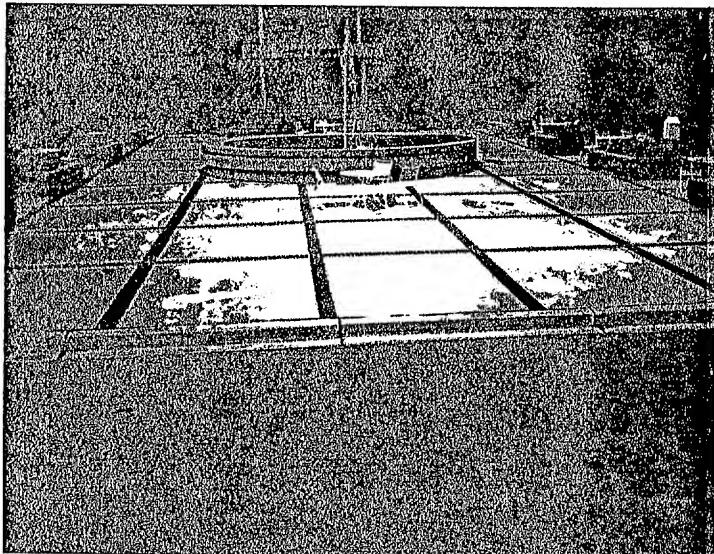
Shadow



standing out side

TAB B





TAB C

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POST-SESSION INTERVIEW

REMOTE VIEWING (RV) SESSION XXVIII

1. (S) Post-session interviews are conducted after the completion of a session to provide the selected remote viewer with the opportunity to express himself concerning his viewing experience.
2. (S) #7 was very happy with the results of this session in spite of its associated problems. He does feel, however, that he should be able to control "where he goes" during the session. He also wishes to be able to relax and concentrate more than he was able to do. #7 is eager to practice remote viewing and develop his "resolution."
3. (S) #7 and #66 work very well together. They have established a trusting rapport. This supportive environment will probably aid in the development of #7's capabilities.

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